



RED HOT CHILI PEPPERS

I'M WITH YOU



from Red Hot Chili Peppers - *I'm With You*

Monarchy of Roses

Words and Music by Anthony Kiedis, Flea, Chad Smith and Josh Klinghoffer

Intro

Moderately fast ♩ = 120

N.C. E N.C.

Gtr. 1 (dist.)

mf w/ flanger w/ bar *fdbk. fdbk. Harm.

TAB

1 (1) 0 8 (8) (8) X 8 0 10 0 12 0

-1/2 *Microphonic fdbk., not caused by string vibration. Pitch: E

Gtr. 2 (dist.)

mf

TAB

10/12 10 12 11 12 10/12 0 0 1 1 2 2 0 0

Gtr. 2 tacet

E5

Spoken: One, two, one...

1. The

Gtr. 1

Sva *loco* *Sva* *loco*

fdbk. --- P.M. semi-Harm. Harm. --- P.M. --- Harm. --- Harm. ---

**

12 0 (3) 3 4 5 0 0 X X X X 1.7 2 2 5 5 5 X X X

Pitch: D G E 0 D B D G D

Gtr. 3 (dist.)

p string noise

**Harmonic located approximately seven-tenths the distance between the 1st & 2nd frets.

E5

crim - son tide _____ is flow - ing thru _____ your

*fdbk. fdbk.

X X X X X

*fdbk.

fdbk.

*Microphonic fdbk., not caused by string vibration.

Riff A

End Riff A

The image shows a musical score for a guitar riff. It consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The riff is labeled "Riff A" and "End Riff A". The bottom staff is a bass clef with a key signature of one sharp (F#). The riff is labeled "P.M." and "End Riff A". The riff is written in a 4/4 time signature. The riff consists of a series of eighth notes and quarter notes, with a final double bar line. The riff is repeated twice, with the second repetition labeled "End Riff A".

Gtr. 3: w/ Riff A (7 times)

fin - gers as ____ you sleep. ____ The prom - ise of ____ a clean ____ re - gime ____ are ____

Gtr. 1

fbbk. --- | fb bk. ----- | fb bk. ----- |

X X X X

fdbk. --- +

fdbk. - - - - -|

fdbk, - - - - - +

G5

B5

Bb5

prom - is - es ____ we keep. ____ Do you like ____ it rough, ____ I ask, ____ and ____

Gr. 2

Rhy. Fig. 1

Harm.

12 0 0

2 2 2 (2) 9 8 8 (8)
2 2 2 9 8 8 8
0 0 0 7 6 6 6

Harm.

Rhy. Fig. 1

Gtr. 2

Rhy. Fig. 1

Gtr. 1

E5 G5 B5 Bb5 E5 G5 B5

are you up _____ to task? _____ The cal - i - coes _____ of Pet -

*Gtrs. 1 & 2

*Composite arrangement

Bb5 E5 G5 B5 Bb5

- ti - bon _____ where cul - tures come _____ to clash. _____

End Rhy. Fig. 1

Chorus

Gtrs. 1 & 2 tacet

Cadd9

Em

Sev - 'ral of _____ my best _____ friends wear _____ the

Rhy. Fig. 2

Gtr. 4 (clean)

mf

Riff B

Gtr. 5 (dist.)

End Riff B

mp

w/ wah-wah

Gtr. 5: w/ Riff B (2 times)

Cadd9

Em

col - ors of _____ the crown. _____ And

Gtr. 4

10 10 X X 10 X 10 10 10 X X 12 12 12 10 12 X 12 X 12 12 12 X 0
 8 8 X X 8 X 8 8 8 X X 12 12 12 10 12 X 12 X 12 12 12 X
 9 9 X X 9 X 9 0 9 9 9 X X 12 12 12 11 12 X 12 X 12 12 12 X

Cadd9

Em

Mar - y wants _____ to build _____ it _____ up, _____ and

10 X 10 10 10 10 10 10 10 10 10 10 10 0 12 12 X X 7 X 7 X 7 7 7 X 9
 8 X 8 8 8 8 8 8 8 8 8 8 8 0 12 12 X X 8 X 8 X 8 8 8 X 9
 9 X 9 9 9 9 9 9 9 9 9 9 9 0 12 12 X X 9 X 9 X 9 9 9 X 10

D

Bm

Sher - ri wants _____ to tear _____ it _____ all _____ back down, _____

Gtr. 4

10 10 X X 10 X 10 12 10 10 10 10 10 X X 10 X 10 10 10 10 X X
 10 10 X X 10 X 10 12 10 10 10 10 10 X X 10 X 10 10 10 X X
 11 11 X X 11 X 11 11 11 11 11 11 11 0 11 11 11 11 X X

Gtr. 5 Riff C

End Riff C

X X 10 10 X X 10 10 X X 10 10 X X 10 10 X X 7 7 X X 7 7 X X 7 7 X X 7 7

Cadd 9

Em

Cadd 9

_____ girl. _____ The sav - ior of _____ your light. _

Gtr. 5: w/ Riff C (2 times)

Em

D

Bm

[illegible]

D

Bm

mon - ar - chy _____ of ros - es _____ to - night. ____

Gtr. 1

End Rhy. Fig. 2

[illegible]

E5

6

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1st 6 meas.)

Gtr. 2: w/ Rhy. Fig. 1

E5 G5 B5 Bb5 E5 G5 B5

cross be - tween _ my for - mer queen, _ her leg - en - dar - y stare. _

Gtr. 3

Harm. -----

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Pitch: E

Bb5 E5 G5 B5 Bb5

The ho - ly tears _ of I - re - land, _ the

Gtr. 3

Harm. -----

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Pitch: E

E5 G5 B5 Bb5

love - ly cross _ to bear. _

Gtr. 3

Harm. -----

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Gtr. 1

2 2 0 5 5 9 9 7 8 8 6 6 (6)

Chorus

Gtrs. 1 & 3 tacet
Gtr. 4: w/ Rhy. Fig. 2
Gtr. 5: w/ Riff B (2 times)

Cadd9

Em Cadd9 Em

Sev - 'ral of my best friends know the se - crets of this town. And

Cadd9

Em

Gtr. 5: w/ Riff C
D

Bm

Mar - y wants to raise it up, and Sher - ri wants to spin it all a - round,

Gtr. 5: w/ Riff B (2 times)

Cadd9

Em

Cadd9

Em

girl. The sail - ors of the night. The

(Ah. _____)

Gtr. 5: w/ Riff C (2 times)

D

Bm

D

Bm

mon - ar - chy of ros - es, the mon - ar - chy of ros - es to - night.

Oh.) _____

Gtr. 1

Interlude

E5

let ring-----4

Gtr. 1

w/ bar-----4

*T.H.-----

T T T T T

Pitch: E

*Natural tap harmonics: tap on open string above fret indicated in tab.

Gtr. 2

w/ bar-----4

T.T.H.-----

T T T T T T T T T T T T T

Pitch: E

**T.H. T.H.

T T

7 7 12 16 12 12 5 7 5 12 5 12 5 7 4 7 0 0 0 0 0 5 (12) 0 5 (12)/7 (7)/10 10 0 0

Pitch: E

**Artificial tap harmonics: fret string normally and tap above fret indicated by tab number in parentheses.

fdbk.

(9/7/0) 7/12 (12)

Guitar Solo
E5

*Gtrs. 1 & 2

*Composite arrangement

[illegible]

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D

Bm

D

Bm

mon - ar - chy ____ of ros - es, ____ the mon - ar - chy ____ of ros - es. ____

____ Oh.) _____

Gtr. 1

0
0
0
0
0
0

Bridge

G

A

Hey, _____ yeah. _____


Rhy. Fig. 3

Gtrs. 1 & 2

0 0 0 2
0 0 0 2
0 0 0 2
2 2 2 2

C/G

E♭/B♭


 We all want _____

End Rhy. Fig. 3

[illegible]

G

G

Voc. Fig. 1

End Voc. Fig. 1

G

G

Gtr. 1

C/G

grad. bend

grad. bend

G A

Say I will ____ and then say I want ____ to. The

8 10 12 14 10 12

C/G Eb/Bb

sto - ry knows ____ that I will al - ways haunt ____ you.

13 15 15 17 11 13 (11) (13) 7 10

Outro
Free time

G N.C.

Hey. ____

Gtr. 1

grad. bend fdbk. *fdbk. *fdbk.

8 10 (10) (10) (10) X X (10) X X

*Microphonic fdbk.

Gtr. 2

let ring H.H. loco

3 0 0 0 2 3 3 (22) 3 0 0 0 2 3

Pitch: D

from Red Hot Chili Peppers - *I'm With You*

Factory of Faith

Words and Music by Anthony Kiedis, Flea, Chad Smith and Josh Klinghoffer

Intro

Moderately fast ♩ = 142

1. 2.

N.C. *D5 Bb5 F5 D5 Bb5 C5 D5 Bb5 G5 C5

(Bass)

Mm.

*Chord symbols reflect harmony implied by bass.

Verse

D5 Bb5 F5 D5 Bb5 C5

Spoken:

1. All my life I was swing-in' for the fence, I was look-in' for the tri-ple, nev-er play-in' good de-fense, ah.

D5 Bb5 F5 D5 Bb5 G5 C5

Gun-nin' for the glit-ter, ev-'ry hot 'n' heav-y hit-ter. She was nev-er real-ly there, so I could-n't real-ly get her. Said,

Pre-Chorus

D5 Bb5 F5 D5 Bb5 C5

fac-tu-al-ly I... I'm just a piece of it. Fac-tu-al-ly I... the ver-y least of it.

Verse

D5 Bb5 F5 D5 Bb5 C5

Spoken:

2. Piece of work, I was real-ly quite a jerk. Keep-in' score was such a bore, a bus-y mind could go ber-serk, ah.

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1 (dist.) *Sva*

mf

w/ wah-wah

13 13	13 13	X 15	X 15	15 15	13 13	13 13	X 15	X 15	20 20	20 20	20 20	20 20	20 20
15 15	15 15	X 15	X 15	15 15	15 15	15 15	X 15	X 15	18 18	18 18	18 18	18 18	18 18
14 14	14 14	X 15	X 15	15 15	14 14	14 14	X 15	X 15	19 19	19 19	19 19	19 19	19 19

Pre-Chorus

Gtr. 1

Gtr. 2
(slight dist.)
Riff A

C5

Sva.

[illegible]

D5 Bb5 G5 C5

Make you wan - na cry, why don't they let us in?

Sva

13 13 20 20 X 15 X 15
15 15 18 18 X 15 X 15
14 14 19 19 X 15 X 15

End Riff A

0 0 2 2 1 0 3 3 3 3

✂ Chorus

Gtrs. 1 & 2 tacet

Dm Bbmaj7 C7 C6 C7#9

Be my wife, I think you're right that we should mate.

(Be my wife, oo.

*Gtrs. 3 & 4 (clean)

mf

let ring - - - - - let ring - - - - - let ring - - - - -

5 7 7 6 7 7 7 7 6 6 8 6 8 10 8 10 8 11 9 11 9 10 9 9 9 11 11 9 X X X X X X

*Composite arrangement

Dm Bbmaj7 C7 C6 C7#9

Tell your friends I got a fac - to - ry of faith. Well,

Tell your friends, oo.

let ring----- let ring----- let ring-----

Dm Bbmaj7 C7 C6 C7#9

late last night I had a dream that it was great.

Ooh, ooh, there's a new way.

let ring----- let ring----- let ring-----

To Coda 1 To Coda 2

Dm Bbmaj7 C7 C6 C7#9

Tell your friends I got a fac - to - ry of faith, I got a fac - to - ry of...
 Tell your friends I got a fac - to - ry of faith.)

Gtrs. 3 & 4

Gtr. 5 (dist.)
divisi

mf w/ reverb

let ring----- let ring----- let ring-----

Interlude

Gtrs. 3 & 4 tacet

D5 Bb5 F5 D5 Bb5 C5

Gtr. 5

15ma *loco*

P.H.

5 (5) 3 5 7 1/2 (7) 1/2 (7) 1/2 (7) X 8 10 8 8 7

D5 Bb5 F5 D5 Bb5 G5 C5

grad. bend grad. release grad. bend grad. release

1/2 1/2 1 1 1/2 1

(7) (7) 8 (8) 8 13 18

Verse

Gtr. 5 tacet

D5 Bb5 F5

Spoken:

3. Crack your whip, she's con - fes - sin' from the hip. She was

D5 Bb5 C5 D5 Bb5

good at get - tin' there but not so much for round trip, ah. All this time I was

Gtr. 6 (clean)

w/ slide w/ reverb & ambient delay *mp*

15 (15) 14 15

*Vol. swell

F5 D5 Bb5 G5 C5

search - in' for a dream. I was slip - pin' in and out of ev - 'ry oth - er sex ma - chine. I said,

(15) 15 15 13 12 8

Pre-Chorus

Gtr. 2: w/ Riff A

D5 Bb5 F5 D5 Bb5

fac - tu - al - ly I,... I'm just a piece of it. Fac - tu - al - ly I...

Gtr. 6

10 15 15 13 13 12 13 12 10 12 10 8 8 13 15 15 15 (15) 13 13 12

Gtr. 7 (clean)

mf

0 0 3 3 1 1 3 5 5 3 4 5 3 3 3 3 4 5 3 3 0 0 3 0 3 3 3 1 3

C5 D5 Bb5

the ver - y least of it. Fac - tu - al - ly I...

12 10 10 8 8 (8) 15 15 13 13 12

1 2 1 2 3 5 5 3 3 3 5 0 3 5 0 3 2 3 2 5 3 0 2

F5 D5 Bb5 G5 C5 *D.S. al Coda 1*

it's just the med - i - cine. Makes you wan - na cry, why don't they let us in?

(12) 12 10 8 8 10 10 0 10 0 10 0 10 0 0

1 5 3 0 3 5 3 3 4 4 5 5 3 0 3 5 0 5 0 3 3 1 1 3 3 3 5 5 3

Coda 1

The musical score is for the song "I Got a Factory of Faith" by The Blind Boys of Alabama. It is written for voice and guitar. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes vocal lines with lyrics and guitar accompaniment with chord symbols and fingerings.

Vocal Part:

- Lyrics: "I got a fac - to - ry of faith. I got a fac - to - ry of..."
- Chord symbols above the vocal line: C7, C6, C7#9.
- Interjections: "oo." and "ah." are marked with a fermata.

Guitar Part:

- The guitar part includes a melodic line and a bass line.
- Chord symbols above the guitar line: C7, C6, C7#9.
- Lyrics "let ring" are placed below the guitar line.
- Fingerings are indicated by numbers 6, 7, 8, 9, 10, 11 below the staff.

Interlude

Gtr. 3 tacet

A5 *A5/G A5 A5/G A5 A5/G A7b9 C5 D5 C5 Bb5
 (Oh, oh, — oh, oh, oh, oh. Oh, oh, — oh, oh, oh.
 Gtr. 4
 let ring----- | let ring----- | let ring----- | let ring----- | let ring----- | let ring----- |
 0 2 2 0 2 0 2 | 2 0 2 2 0 2 0 | 4 5 3 5 5 7 | 7 3 5 1 3 3 |

*Bass plays G.

A5 A5/G A5 A5/G A5 A5/G A7b9 C5 D5 C5

Oh, oh, oh, oh, oh, oh, Oh, oh, oh, oh,

let ring----- let ring----- let ring----- let ring----- let ring-----

0 2 2 0 2 2 2 0 2 2 0 4 5 3 3 5 5 7 7 3 5 3 5 3

A5 A5/G A5 A5/G A5 A5/G A7b9 C5 D5

Oh, oh, oh, oh, oh, oh. Oh, oh, oh,

let ring - let ring - let ring - let ring - let ring -

5 0 2 2 0 2 2 0 2 2 0 2 2 4 5 3 3 5 5 7

C5 Bb5 A5 A5/G A5 A5/G A5 A5/G

oh, oh. Oh, oh, oh, oh, oh, oh.

let ring - let ring - let ring - let ring -

7 3 5 5 1 3 3 3 0 2 2 0 2 2 0 2 2 0 2 2 0 0 2 2 0

D.S. al Coda 2

A7b9 C5 D5 C5 Bb5 A5 A(b9)(no3rd)

Oh, oh, oh.)

Gtr. 4

let ring - let ring - let ring - let ring - let ring -

4 5 3 3 5 5 7 7 3 5 5 1 3 3 2 2 2 0 0 0 0 3 3 3 3 3 2 0 0 0 0 0 5 0

Gtr. 3

5 5 5 5 5 5 7 5 5 5 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0

⊕ Coda 2

Outro

Gtrs. 3 & 4 tacet

D5

Bb5

C7#9

I got a fac - to - ry of _____

let ring -----

10 11 11
9 11 11

10 8 X X
8 X X

F5 D5 Bb5 C5

faith _____ and

D5 Bb5 F5 D5 Bb5

love, _____ and love. _____

G5 C5 D5 Bb5

Gtr. 8 (dist.)

mp
w/ wah-wah

X X 10 10 10 X X 10 X 10 X 10 X 10 X 10

Gtr. 9 (dist.)

mp
w/ wah-wah

5 3 5 X 3 5 3 5 3 X 5

F5 D5 Bb5

X 10 X 10 X 10 X 10 X 10 X 10 X 10 X 10 X 10 X

X 3 5 X 3 5 3 5 3 X 5 X 3 5 X 3 5 3 5 3 X 5

C5 D5 Bb5 F5

10 X 10 X 10 X 10 X 10 X 10 X 10 X 10 X 10 X 10 X 10 X 10 X

X 3 5 X 3 5 3 5 3 X 5 X 3 5 X 3 5 3 5 X 3 X 5 X 3 5 X 3 5 3 5 3 X 5

D5 Bb5 G5 C5 D5 Bb5

10 X 10 X 10 X 10 X 10 X 10 X 10 10 10 X X 10 8 8 10 8 8

10 X 10 X 10 X 10 X 10 X 10 X 10 X 10 X 10 X 10 X 10 X 10 X 10 X 10 X 10 X 10 X 10 X 10

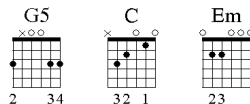
3 3 5 X 3 5 3 5 3 X 5 5 3 3 5 3 5 3 5 3 X 5 X 3 5 X 3 5 3 5 3 X 5

[illegible]

from Red Hot Chili Peppers - *I'm With You*

Brendan's Death Song

Words and Music by Anthony Kiedis, Flea, Chad Smith and Josh Klinghoffer



Intro

Moderately ♩ = 114

*D C Am Em G

Gtr. 1 (acous.)
mf
w/ fingers
let ring throughout

P.M. - -

TAB

*Chord symbols reflect basic harmony.

D C Am Em G

1. Well,

Verse

D C Am Em G

if I die be-fore I get it done, will you de- cide? A,

Rhy. Fig. 1

D C Am Em G

take my words _ and turn them in - to signs _ that will sur - vive. _____ Be - cause a

The first system of music features a vocal melody in treble clef with a key signature of one sharp (F#). The lyrics are "take my words _ and turn them in - to signs _ that will sur - vive. _____ Be - cause a". Below the melody is a guitar accompaniment in treble clef, consisting of a series of chords and single notes. The guitar tablature is provided below the staff, showing fret numbers (0-3) and string numbers (1-6).

D C Am Em G

long time _ a - go I knew _ not to de - prive. _____ 2. It's

The second system of music continues the vocal melody and guitar accompaniment. The lyrics are "long time _ a - go I knew _ not to de - prive. _____ 2. It's". The guitar accompaniment includes a section labeled "End Rhy. Fig. 1" at the end. The guitar tablature is provided below the staff, showing fret numbers (0-3) and string numbers (1-6).

Verse

Gtr. 1: w/ Rhy. Fig. 1

D C Am Em G

safe out there _ and now you're ev - 'ry - where _ just like the sky. _____

Rhy. Fig. 2

Gtr. 2 (elec.)

mf
w/ clean tone

The third system of music introduces the Verse section. The lyrics are "safe out there _ and now you're ev - 'ry - where _ just like the sky. _____". The guitar accompaniment includes a section labeled "Rhy. Fig. 2" for the electric guitar. The guitar tablature is provided below the staff, showing fret numbers (0-3) and string numbers (1-6).

D C Am Em

But you are love, _ you are the Love Su - preme, _ you are the

The fourth system of music continues the Verse section. The lyrics are "But you are love, _ you are the Love Su - preme, _ you are the". The guitar accompaniment includes a section labeled "Rhy. Fig. 2" for the electric guitar. The guitar tablature is provided below the staff, showing fret numbers (0-3) and string numbers (1-6).

Am Em G

your jam, it's your good-bye.

End Rhy. Fig. 2

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Gtr. 3

C Em

drum - mer drums, _ he's gon - na play my song _ to car - ry me a - long.

End Voc. Fig. 1

oo.)

Gtr. 4 (elec.)

mf
w/ dist.

10 10
X X
7 7

Gtr. 2

let ring -----|

3 0 0 0 2 0 2 0 0 0 0 0
3 0 0 0 2 2 2 2 2 2 2 2
X X X X X X X X X X X X
3 3 3 3 3 3 3 3 3 3 3 3

Bkgd. Voc.: w/ Voc. Fig. 1

G5

Rhy. Fig. 3A

C

Em

End Rhy. Fig. 3A

Like I said, _ you know I'm al-most dead, _ you know I'm al-most gone. And when the

10 10/15 15 15\14 14 10\7 7 (7)\10 10 10 10\7 7 7 7 7/10 10
X X X X X X X X X X X X X X X X X X
7 7/12 12 12\11 11 7/4 4 4 7 7 7 7 4 4/7 X

Rhy. Fig. 3

End Rhy. Fig. 3

let ring -----|

0 0 0 2 0 2 0 0 0 2 0 2 0 0 0 0 0 0 0 0 0 0
0 0 0 2 2 2 0 0 0 2 2 2 0 0 0 0 0 0 0 0 0 0
X
3 3

G

Cmaj7

Em

boat-man comes _ to fer-ry me a - way _ to where we all be - long...

Gtr. 4

10 10 15 15 15 15 14 14 14 10 10 7 7 10 10 10 7 7 7 7 7 7 7 7 7 10 10

7 7 12 12 12 12 11 11 11 7 7 4 4 7 7 4 4 4 4 4 4 4 4 4 7 7

Verse

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2: w/ Rhy. Fig. 2

D

C

Am

Em

G

3. We all crossed _ when we were feel - ing lost, _ it's just the tide. _____ Ka -

Sva - *loco*

10 10 10 10 10 10 10 10 10 10 10 10 15 15 15 15 15 15 22 22 22 12

7 7 7 7 7 7 7 7 7 7 7 7 12 12 12 12 12 12 12 19 19 19 9 9 7

D

C

Am

Em

G

tar - i cried _ the day her lov - er died. _ She re - cog - nized... _____ Be - cause he

Sva - *loco*

10 10 10 10 10 10 10 10 10 10 15 15 15 15 15 15 22 22 12

7 7 7 7 7 7 7 7 7 7 12 12 12 12 12 12 19 19 9 9 7

22

D

C

Am

Em

G

gave her _ a life of real love, _ it's no sur - prise. _____ 4. The

Sva - *loco*

10 10 10 10 10 10 15 15 15 15 15 15 22 22 12

7 7 7 7 7 7 12 12 12 12 12 12 19 19 9 9 7

Verse

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2: w/ Rhy. Fig. 2

D C Am Em G

nights are long but the years are short when you're a - live.

Voc. Fig. 2 End Voc. Fig. 2

(Oh.)

10 10 10 10 10 10 15

7 7 7 7 7 7 12 12 12 12 12 19

Bkgd. Voc.: w/ Voc. Fig. 2

D C Am Em

Way back when would nev - er be a - gain. It was a

sva *loco*

22 12 10 10 10 10 10 10 10 10 10 10 10 10 10 10 15 15

19 19 9 9 9 7 7 7 7 7 7 7 7 7 7 7 12 12

G D C

time. It's gon - na catch you, so glad I

sva *loco*

15 15 15 15 15 15 15 15 15 15 15 15 22 22 12 10 10 10 10 10 10 10 10 10

12 12 12 12 12 12 12 12 12 12 12 12 19 9 9 7 7 7 7 7 7 7 7 7 7

Am Em G

met you, to walk the line.

sva *loco*

10 10 10 10 10 10 10 10 10 10 10 10 10 10 15 15 15 15 15 15 15 10 10 10 22 22 12 12 12 12 12 10

7 7 7 7 7 7 7 7 7 7 7 7 7 7 12 12 12 12 12 12 12 7 7 7 19 19 9 9 9 9 9 7 0 0

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
Gtrs. 2 & 3: w/ Rhy. Figs. 3 & 3A (4 times)
Gtr. 4 tacet

G Cmaj7 Em

Like I said, _ you know I'm al - most dead, _ you know I'm al - most gone. _____ And when the

G Cmaj7 Em

drum - mer drums, _ he's gon - na play my song _ to car - ry me a - long. _____

Gtr. 4

G Cmaj7 Em

Like I said, _ you know I'm al - most dead, _ you know I'm al - most gone. _____ And when the

G Cmaj7 Em

boat - man comes _ to fer - ry me a - way _ to where we all be - long... _____

Interlude

Gtr. 4 tacet

Spoken: Come get me.

Take it down.

Hey!

E5

Gtr. 2

Gtr. 3

Hey!

Em

*Strum sixteenth-notes while bending & releasing.

**Strum thirtysecond-notes while bending.

Gtr. 2: w/ Rhy. Fig. 3 (2 times)

G

Cmaj7

Em

Voc. Fig. 3

End Voc. Fig. 3

yeah, _____ yeah. — Yeah, _____ yeah. — Yeah. _____ I said, —

Gtr. 5 (elec.)

mf

let ring-----

[illegible]

Gtr. 3

7 8 8 7 7

7 9 9 7 7

7 9 9 7 10 7

7 9 9 9 9 9 9 0 0

G

Cmaj7

Em

yeah, _____ yeah. - Yeah, _____ yeah. - Yeah. _____ I said, _____

[illegible]

Chorus

*Bkgd. Voc.: w/ Voc. Fig. 3 (4 times)

Gtr. 2: w/ Rhy. Fig. 3 (4 times)

Gtr. 5 tacet

G

Cmaj7

Em

Like I said, _ you know I'm al-most dead, _ you know I'm al-most gone. _____ And when the

Gtr. 3

*Track fades out.

G Cmaj7 Em

drum-mer drums, _ he's gon-na play my song _ to car-ry me a - long. _____

Bkgd. Voc.: w/ Voc. Fig. 1

G5

C

Em

Gtr. 1 w/ pick

Like I said, _ you know I'm al-most dead, _ you know I'm al-most gone. _____

G Cmaj7 Em

Like I said, _ you know I'm al-most dead, _ you know I'm al-most gone. _____

(Like I said.) _____

7 8 8 7 7 7 9 9 7 7 7 9 7 10 7 9

let ring-----

0 0 0 2 0 2 0 0 0 2 0 2 0 0 0 2 0 0 0 2 0 0

0 0

X X X 2 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

3 3

G5 Cmaj7 Em

Like I said, _ you know I'm al-most dead, _ you know I'm al-most gone. _

7 8 7 7 7 9 7 7 7 9

let ring----- let ring----- let ring-----

0 0 2 0 2 0 0 0 2 0 2 0 0 0 0 2 0 2 0 2 0

0 0

3 3

from Red Hot Chili Peppers - I'm With You

Ethiopia

Words and Music by Anthony Kiedis, Flea, Chad Smith and Josh Klinghoffer

Spoken: We're rolling everybody. Starts with bass.

Intro

Moderately slow ♩ = 97

****A5** **G5**

***Gtr. 1** **Riff A**

mf

TAB

*Bass arr. for gtr.
**Chord symbols reflect implied harmony.

F5 **D5** **C5** **End Riff A**

Verse

Gtr. 1: w/ Riff A (4 times)

A5 **G5** **F5** **D5** **C5**

1. E I O I E I A. When you give your love a - way you get a feel - ing for

Gtr. 2 (dist.)

mf

let ring - - let ring - - -

A5 **G5** **F5** **D5** **C5**

E I O I E I A. Live to love an - oth - er day e - ven - when - you feel un - sure. -

Riff B **End Riff B**

let ring - let ring - - -

A5 G5 F5 D5 C5 Am




E I O I E I A. — When I lie there wide — a — wake for my — son I'll make. Tell —

Gtr. 3 (slight dist.)

Rhy. Fill 1

End Rhy. Fill 1



0
1
2
2
0

Am

Am C G F Am C Dm

my boy I love him so. Tell him so he knows.

Rhy. Fig. 1

**Gtrs. 2 & 3

let ring ----- 1

0	0	0	0	0	0	3	3	3	X	1	X	1	0	0	0	0	0	0	1
1	1	1	1	1	1	0	0	0	X	1	X	1	1	1	1	1	1	1	3
2	2	2	2	0	0	0	0	0	X	2	X	2	2	2	2	0	0	0	2
2	2	2	2	2	2	0	0	0	0	3	X	3	2	2	2	2	2	2	0
0	0	0	0	3	3	X	3	3	3	1	X	1	0	0	0	3	3	3	3

****Composite arrangement**

[illegible]

F Am C Dm Em

- pi - a, walk out in that road.

let ring-----|

End Rhy. Fig. 1

(3)	3	3	3	X	1	X	1	0	0	0	0	0	0	0	0	1	0	1	3	0
0	0	0	0	X	1	X	1	0	1	1	1	1	1	1	1	3	3	3	0	0
0	0	0	0	X	2	X	2	0	2	2	2	2	0	0	0	2	2	2	0	0
0	0	0	0	X	3	X	3	0	2	2	2	2	2	2	2	0	0	0	2	2
3					3	X	3	0	0	0	0	3	3	3	3		0	0	2	2
					1	X	1												0	0

Interlude

Gtr. 1: w/ Riff A
Gtrs. 2 & 3 tacet

A5

G5

F5

D5

C5

Gtr. 4 (slight dist.)

mf let ring-----| let ring-----| let ring--| rake--| let ring-----|

0	0	5	7	5	7	7	5	3	7	5	(5)	3	7	5	7	3	5	3
		X	X															

Verse

Gtr. 1: w/ Riff A

A5

G5

F5

D5

C5

2. E I O I E I A. Some-thing good gon-na come _ your _ way, just _ look out your door _

Gtr. 3

8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8

Gtr. 4

let ring--| let ring--|

5	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

Gtrs. 3 & 4: w/ Riffs C & C1 (3 times)

Gtr. 2

Em

let ring -

Gtr. 2

let ring -

Gtr. 6 (slight dist.)

*p ————— mf

*Vol. swell

Gtr. 5 (slight dist.)

mf

Harm. -----|

P.M. -----|

p ————— mf

w/ bar

-1/4

Interlude

Gtr. 1: w/ Riff A (2 times)

Gtrs. 5 & 6 tacet

A5

G5

F5

End Riff D

Gtr. 2

Riff D

Gtr. 2: w/ Riff D

D5

C5

A5

G5

*ppp

*Vol. swell

Gtr. 2

F5 D5 C5

Gtr. 3

mf

Verse

Gtr. 1: w/ Riff A (1 3/4 times) A5 Gtr. 3 tacet G5 F5 D5 C5

3. E I O I E I A. Steal my heart to give ___ a - way. Make me ___ want to say ____

let ring -

Gtr. 2: w/ Riff B (1st 3 meas.) A5 G5 F5 Gtr. 2: w/ Fill 1 Gtr. 3: w/ Rhy. Fill 1 D5 C5 Am

E I O I E I A. You and I are sewn _ the same _ more and more and more each day. _ Tell _

Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 1 Am C G F Am C Dm Em Am

_ my boy I love _ him so. _ Tell _ him so he knows. _ Lost _

C G F Am C Dm Em

in E - thi - o - pi - a, walk out in that road.

Outro
Am

Gtr. 2

mp
P.M. -----

5 7 8 7 5 | 5 5 7 8 5 0 | 5 5 7 8 7 5

P.M. -----

5 5 7 8 5 0 | 5 7 5 7 5 5 7 5 5 7 5 5 7 | 5 5 7 5 5 7 5 5 7 5 5 7 5 5

P.M. -----

7 5 5 7 5 5 7 5 5 7 5 5 7 5 5 | 5 7 5 7 5 5 7 5 5 7 5 5 7 | 7 (7) X X 5

string noise

P.M. -----

Am(maj7)

P.M. -----

5 0 2 3 3 2 | 5 5 7 8 7 5 | 5 5 7 8 7 5

5 5 7 8 7 5 | 5 5 7 8 7 5 | 5 5 7 8 7 5

from Red Hot Chili Peppers - *I'm With You*

Annie Wants a Baby

Words and Music by Anthony Kiedis, Flea, Chad Smith and Josh Klinghoffer

Intro
Moderately ♩ = 119

Verse

**Dm Bb

Play 4 times

Gtr. 1 Riff A *mf* End Riff A

Gtr. 2 (slight dist.) *mf*

1. Uh, Lu - cy Re - bar,

TAB

*Bass arr. for gtr.
**Chord symbols reflect implied harmony.

Bb Dm Bb

she's a friend of mine. Uh, la - ter she'll go back and re - de - fine the

12 10 12 10 12 10

Dm Bb Dm Bb

line. It's get - ting long - er all the time. Oh, yeah.

string noise

10 12 10 12 (12) 8 10 8 10 12 10 12 (12) 8 10 8 (8)

Verse

Gtr. 1: w/ Riff A (4 times)

Dm Bb Dm Bb

2. Drink - in' sun - shine, she likes the taste of it. She had a gold - mine but then she was - ted it a -

Riff B End Riff B

Dm Bb Dm Bb

way. _____ You should - a seen her yes - ter - day. _____ Oh, yeah. _____

Pre-Chorus

Gm Fadd9 Ebmaj7

Sing a - long _____ the way. _____

*Gtrs. 2 & 3 Rhy. Fig. 1

*Gtr. 3 (slight dist.), played *mf*

Gm Fadd9 Dsus4 D

Noth - in' stops _____ the ache. _____

End Rhy. Fig. 1

Chorus

Gtr. 3 tacet

Dm

Gm

*Eb/Bb

**Gb/Db

***F/C

Su - gar _____ dad - dy, _____ uh, loves her _____ mad - ly.

Gtr. 2

mf
let ring -----| let ring -----| let ring -----| let ring -----| let ring -----|

7 6 5 6 7 6 5 | 10 12 12 11 12 12 10 | 6 8 8 8 8 6 | 9 8 11 10 7 10 7

*Bass plays Bb.

**Bass plays Db.

***Bass plays C.

Dm

Gm

Eb

Gb/Db

F/C

Cos - ma shi - va, _____ uh, got off, _____ made _____ you a be - liev - er.

let ring -----| let ring -----| let ring -----| let ring -----| let ring -----|

12 12 10 12 (12) 10 12 | 10 12 11 12 12 10 | 6 8 8 8 6 8 | 6 9 8 11 9 8 7 10 7

Dm

Gm

Eb

Gb

F

I don't _____ need _____ to. _____ Ten - der. _____ Why _____ do I be - lieve _____ you?

Rhy. Fig. 3

Gtr. 2

6 6 6 6 | 3 3 3 3 | 8 8 8 8 | 2 2 2 2 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1

7 7 7 7 | 3 3 3 3 | 8 8 8 8 | 4 4 4 4 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3

5 5 5 5 | 0 3 3 3 | 6 6 6 6 | 2 2 2 2 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 3

mp

7 7 7 7 | 7 7 7 7 | 8 8 8 8 | 4 4 4 4 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3

7 7 7 7 | 7 7 7 7 | 8 8 8 8 | 4 4 4 4 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3

5 5 5 5 | 5 5 5 5 | 6 6 6 6 | 2 2 2 2 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1

Gtr. 3: w/ Rhy. Fig. 2

Dm

Gm

E \flat

G \flat

F

An-nie wants a ba-by now. — An-nie wants a ba-by an-y way — she can. —

Gtr. 2

End Rhy. Fig. 3

let ring -----|

5	5	5	12	12	12	10	12	10	12	10	12	12	12	X	8	8	2	2	2	1	1	1	1	1
6	6	6	12	12	12	10	12	10	12	10	12	12	12	X	8	8	3	3	3	1	1	1	1	1
7	7	7	12	12	12	10	12	10	12	10	12	12	12	X	8	8	4	4	4	2	2	2	2	2
5	5	5	12	12	12	10	12	10	12	10	12	12	12	X	6	6	2	2	2	1	1	1	1	1

Interlude

Gtr. 1: w/ Riff A (2 times)

B \flat

Dm

B \flat

Interlude musical notation (Gtr. 1)

Gtr. 2

P.M. ---|

6	5	5	5	5	6	5	8	5	6	6
6	6	6	6	6	6	6	6	6	6	6
6	6	6	6	6	6	6	6	6	6	6

Gtr. 4 (clean)

mf
w/ chorus
let ring -----|

8	5	6	7
6	6	6	6
7	7	7	7

Gtr. 3

let ring -----|

3	3	3	1	3	X	X	X	X	X
3	3	3	1	3	X	X	X	X	X
1	1	1	1	1	X	X	X	X	X

*Set for eighth-note regeneration w/ 4 repeats.

Dm Bb

P.M.

1 1

let ring-----let ring-----

8 5 8 5

6 6 6 6

7 7 7 7

X X X X X X X X

Verse

Gtr. 1: w/ Riff A (3 1/2 times)
Gtr. 2: w/ Riff B (1st 2 meas.)
Gtrs. 3 & 4 tacet

Dm Bb

3. Mis - sin' piec - es, she's got a lot of 'em.

Dm Bb Dm

Time de - creas - es. I wish I thought of 'em be - fore,

Gtr. 2

10 12 12 10 12 10 12 (12) 8 10 8

Gtr. 4

mf

let ring-----

8 5 8 5

6 6 6 6

7 7 7 7

Bb Dm

be - fore it's time to close the store.

let ring----- let ring-----

10 8 10 10/12 10 12 (12) 8 8

8 6 7 5 6 7 8 5 6

Bb C Bb

Oh, yeah.

Gtr. 2

f

(8) (8) 9 X 12 10 13 13 13 13 13 13 X X X X X X

Gtr. 4

w/ dist.
let ring-----

8 5 6 7 6 7

Gtr. 1

6 6 6 6 6 6 7 8 8 8 8 8 8 5 7 6 6 6 6 6 8 7 9

Dm

[illegible]

Dm

Some lib - er - a - tion, the on - ly seed we ev - er plant.

Pre-Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 1

Gm

Fadd9

Ebmaj7

Sing a - long the way.

Gtr. 5 (clean) *mf*

15 13 13 15 (15) 13 15 18 (18) 15

Gtr. 6 (clean) *mf*

11 13 10 13 (13) 11 11 13 (13) 10

Gm

Fadd9

Dsus4

D

Noth - in' stops the ache.

loco

15 13 13 15 (15) 13 15

11 13 10 13 (13) 11 10

Chorus

Gtr. 2: w/ Rhy. Fig. 3 (2 times)
Gtr. 3: w/ Rhy. Fig. 2 (4 times)
Gtrs. 5 & 6 tacet

Dm Gm Eb Gb F

Su - gar _____ dad - dy _____ loves 'er _____ mad - ly.

Voc. Fig. 1

End Voc. Fig. 1

(Oo, oo, oo, oo.)

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

Dm Gm Eb Gb F

Love 'er, _____ leave _____ 'er. _____ Mm, got off, _____ made _____ you a be - liev - er.

Dm Gm Eb Gb F

Ne - on _____ sol - dier _____ left her, _____ now _____ you've got - ten old - er.

Dm Gm Eb Gb F

An - nie wants a ba - by now. _____ An - nie wants a ba - by an - y way _____ she can. _____

Outro

Bb Dm Bb Dm

Gtr. 5

w/ slight dist.

1 1/2 1/2 1

3 5 5 3 (3) 3 5 5 6 6 (6) 5 (5) (5) 5 5 7 3

*Gtrs. 2 & 3

6 5 4 3 2 1

6 3 5 5 3 (3) 3 5 5 6 3 0 1 5

*Composite arrangement

Gtrs. 2 & 3 tacet
Bb

Dm

It's get - tin' long - er all the time.

Gtr. 5

let ring -----|

(3) 3 5 3 5 5 (5) 3 5 7 5 7 (7) 3 (3) (3)

Bb

Dm

Bb

It's time to re - de - sign the signs. Oh, yeah.

let ring -----|

let ring -----|

let ring -----|

(3) 3 5 3 5 3 5 1/2 (5) 3 5 3 5 3 5 7 5 7 5 7 7 5 7 7 0

Gtr. 5 tacet
Gm

Fadd9

Ebmaj7

rit.

Sings a - long the way.

Gtrs. 2 & 3

let ring -----|

let ring -----|

let ring -----|

12 11 10 12 11 10 10 12 10 13 12 10 13 12 10 11 12 10

Verse

G5 Gtr. 2 tacet F5 Eb5

1. Spoken:
Stiff club, it's my na - ture. Cus - tom love is the no - men - cla - ture. Turn down mass con - fu - sion,

Gtr. 1

(15) 13 15 15

C5 D5 G5 F5

hit the road 'cause we just keep cruis - in'. Dou - ble my fun, dou - ble my vi - sion, long hard look at my last de - cis - ion.

13 15 15 13 15 15

Eb5 C5 D5

Hus - tle here, ____ hus - tle there. ____ Hus - tle me, bitch, and you best be - ware.

Gtr. 1

13 15 15

Gtr. 3 (clean)

pp w/ heavy reverb & ambient delay

10

*Vol. swell

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Gtr. 3 tacet

Gm7 Eb C5 Bb5 Gm7

Look a - round, _ look a - round, _ look a - round. _ All a - round, _ all a - round, _

all a - round. _ Look a - round, _ look a - round, _

look a - round. _ All a - round, _ all a - round, _ all a - round. _

Interlude

G5 Gtr. 2 tacet F5 Eb5 C5 D5

Gtr. 4 (clean) *mf* *w/ heavy delay

17 15 15 18 17 18 20 20 18 17 18 15 18 18

*Multi-tap delay set for dotted eighth-note regeneration.

Gtr. 5 (dist.) *mf*

15 2 1/2 1 1/2 13 13 13 15 (15) 13 15 13 11 11 1 1/2 1 1/2 1 1/2 1 1/2

Gtrs. 1 & 2 Gtr. 1

(15/18)

Verse

Gtrs. 4 & 5 tacet

F5

G5

2. It's e - mo - tion - al, _____ and I told _____ you so. _____

Gtr. 4 *8va-1*

pp

(18)

Gtr. 5

(11) (11)

Gtr. 1

13 15 15 15

Eb5

C5

D5

But you had _____ to know, so I told _____ you.

Gtr. 1

13 15 15 15

Gtr. 1 tacet

G5

F5

Please don't look right through me, hurts my heart when you do that to me.

Gtr. 3

let ring --

10 12 13 10 12

Eb5 C5 D5

Street life out my win - dow, cit - y made breeze gon - na stroke my skin - dow.

let ring-----

10 12 13 13

Gtr. 2: w/ Rhy. Fig. 2
G5 F5

Just a lot - ta words on an old brick wall, rob - bin' lot - ta banks, got a ped - i - gree scrawl.

(13) 13 13 10 11

Eb5 C5 D5

Put my peg in - to your square, run a - round like we just don't care.

Gtr. 3

(11) 12 10 11 7 8 (8)

Gtr. 6 (dist.)

mp
w/ heavy reverb

X 3 5 3 3 5 5

Am9(no3rd) Dsus2 Csus2 Am9(no3rd) Dsus2 Csus2

Oo, oo.)

Gtrs. 1 & 2

Gtr. 7 (dist.)

mf
w/ wah-wah

19

Bridge

Gtrs. 1 & 2 tacet
G5

F5

Move it, I got, a get - cha, wan - na get - cha. Move it, I got, a get - cha, wan - na get - cha.

Gtr. 3

10 12 13

Gtr. 6

3 5 3 5 5 (5) 3 5

Gtr. 7

5

Eb5 C5 D5

Move it, I got, a get - cha, gon - na get - cha. Move it, I got, a get - cha, wan - na get - cha.

Gtr. 4

Gtr. 3

Gtr. 6

Gtr. 7

fdbk.

Gtrs. 3 & 6 tacet

G5 F5

Move it, I got, a get - cha, wan - na get - cha. Move it, I got, a get - cha, wan - na get - cha.

Gtr. 4

Gtr. 7

from Red Hot Chili Peppers - *I'm With You*

The Adventures of Rain Dance Maggie

Words and Music by Anthony Kiedis, Flea, Chad Smith and Josh Klinghoffer

Intro

Moderately ♩ = 106

*E5

C5

E5

C5

(Bass & drums)

*Chord symbols reflect overall harmony.

E5

C5

E5

C5

Gtr. 1 (elec.)

mf

w/ slight dist.

Verse

E5

C5

E5

C5

1. Lip - stick junk - ie, de - bunk ____ the all - in - one. She came back wear - ing a smile. ____

E5

C5

E5

C5

Look - in' like some - one drugged me that want - ed to un - plug me. No one here is on trial. It's just a turn - a - round and we

E5 C5 E5

go, oh. Well, then we go, oh, oh, oh, oh.

C5 E5 C5

Tic, toc, I want to rock you like the eight - ies.

Gtr. 2 (elec.)

mf
w/ slight dist.
w/ bar

w/ bar

Gtr. 3 (elec.)

mp
w/ clean tone & wah-wah

Gtr. 1

Gtr. 2 tacet
E5

C5

Cock block - in' is - n't al - lowed. ___

Gtr. 3

X 0 X 0 X 0 0 X X 0 X 0 X 0 X X 0 X 0 0 X 0 0 X X 0 X 0 0

Gtr. 1

10 9/7 (9) 7 9 7 (7)

E5

C5

Tug - boat Shie - la is in - to mem - 'ra - bil - ia.

0 0 0 0 X X 0 0 X 0 0 0 X 0 0 X X 0 0 0

9/7 17

Verse

Gtr. 1: w/ Rhy. Fig. 2

E5 C5

2. Rain - dance Mag - gie ad - vanc - es to the fi - nal.

Gtr. 3

P.M. -----

0 0 0 0 0 0 X 0 X X X 0 0 0 X X X X 0 0

E5 C5

Who knew that she had the goods? ____

P.M. -----

X 0 0 X 0 0 0 X 0 X X 0 X 0 0 0 0 X X X X 0

E5 C5

Lit - tle did I know her bod - y was warm, ____ de - lic - ious vin - yl

Gtr. 2

let ring-----

0 1 1 3

3 (3) 3

Gtr. 3

P.M. -----

X 0 X X X X 0 0 X X 0 0 0 X 0 X 0 0 0 0 0 0 0 0 X

Gtr. 1

9 7 18

Gtr. 2 tacet
E5

C5

to your neck of the woods. I want to lick a lit - tle bit.

Gtr. 3

P.M. ----- 1

X X X 0 0 0 0 0 0 0 0 0 X X $\frac{8}{5}$ $\frac{8}{5}$ $\frac{8}{5}$ $\frac{8}{5}$ $\frac{8}{5}$ $\frac{8}{5}$ $\frac{8}{5}$ $\frac{8}{5}$

Gtr. 1

w/ slapback delay

9 7 (7) 7 (7) 7 15 12

Chorus

Gtrs. 4 & 5: w/ Rhy. Figs. 1 & 1A

G Em G Em

Hey now, we've got to make it rain some - how. She

Gtr. 1

(12) 14 (14) 12 14 12 (12) 12 14 12 14 15 14 15 (15) 14 13

Gtr. 1: w/ Riff A

C Bm Am D7

told me to and showed me what to do. Our Mag-gie makes it in a cloud.

Guitar Solo

E5 C5 E5 C5

Gtr. 6 (elec.)

f w/ dist. *w/ delay

3/7 (7) 5 (5) (5) 5 7 7 7 1/4 1/2 0

*Delay set for dotted eighth note regeneration w/ 1 repeat.

E5 C5 E5 C5

song, _____ girl, _____ 'cause I'll be gone, _____ girl. _____

Gtr. 7

let ring-----

(5) 0 4 0 4 1/2 0 4 1/2 0 0 3 1 (3) 0 4 1/2 2 4 1/2 (4) 0 0 0 0

Gtr. 8 (acous.)

pp fade in *mp*

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Gtr. 2

p *mp*

let ring-----

4	2	2	4	2	2	4	2	2	4	2	2	4	2	2	4	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Chorus

Gtrs. 2, 7 & 8 tacet
Gtrs. 4 & 5: w/ Rhy. Figs. 1 & 1A (2 times)

G Em G Em

Hey _____ now, _____ we've got to make it rain some - how. _____ She

Gtr. 1

12	14	(14)	14	12	(12)	(12)/14	12	14	14	(14)	12	14	15	(15)	14	13
----	----	------	----	----	------	---------	----	----	----	------	----	----	----	------	----	----

Gtr. 1: w/ Riff A
C Bm Am D7

told me to ___ and showed me what to do. Our Mag-gie makes it in a cloud. ___ I said,

G Em G Em

hey ___ now, ___ I wan-na rock this row-dy crowd. ___ She

Gtr. 1

12 14 (14) 12 14 15 12 15 (15) 14 14 (14) 12 14 15 (15) 14 13

Gtr. 1: w/ Riff A
C Bm Am D7

told me to ___ and showed me what to do. ___ She knows _ how to make it loud. ___

Outro
E5 C5 E5 C5

But not for long, ___ girl. ___ It's in the

Gtr. 1

9 7 9 7

E5 C5 E5

zing, bom, be, doh, mo, baim, ____ boom, bom, _ ba, de, ba, de, ba, doom, boom, bom, bom, bo, de, doh, bow, _

let ring

C5 E5 C5

bye, ____ bye. ____ Girl, ____ bye, ____ bye. ____

Gtr. 9

let ring

Gtr. 2

Gtr. 1

E5 C5 E5

9 7 (7) 7 1 7 (7) X 7 X 7 X 0 0 9 7

Gtr. 9 C5 E5 C5

let ring----- |

(9) 7 8 7 7 9 7 7 8 7 7 9 7 7 8 7 7 9 7 7 8 7 9

Gtr. 2

(7) 0 0 7 9 7 0 7 1/2 0 0 7 5 7 0 7 1/2 0 0 7 9 7 0 7

Gtr. 1

(9) X 7 X 7 7 7 7 9 7 1/2 7 (7) X X X X 8 8 X X X 5 5

from Red Hot Chili Peppers - *I'm With You*

Did I Let You Know

Words and Music by Anthony Kiedis, Flea, Chad Smith and Josh Klinghoffer

Intro

Moderately ♩ = 112

Gtr. 1 (clean) (Drums) **4**

Cm(add9) **Rhy. Fig. 1**

mf rake - |

let ring ----- |

TAB

*T = Thumb on 6th string

Gtr. 2 (clean) **4**

Rhy. Fig. 1A

mp *let ring throughout*

TAB

**T = Thumb on 6th string

Bb **Bbsus4** **Bb** **Bbadd9** **End Rhy. Fig. 1**

let ring ----- |

TAB

End Rhy. Fig. 1A

TAB

Gtr. 2: w/ Rhy. Fig. 1A

Cm(add9) **Rhy. Fig. 2**

Gtr. 1

rake - |

TAB

F6 Gm Bb Bbsus4 Bb

Take me home, well, take me home. This I know, we're

(Take me home, well. This I know, whoa,

10	10	10	10	10	11	11	11	11	11	11	11	11	15	15	15	15	16	16	16	16	15
10	10	10	10	10	12	12	12	12	12	12	12	12	15	15	15	15	15	15	15	15	15
10	10	10	10	10	12	12	12	12	12	12	12	12	15	15	15	15	15	15	15	15	15
8	8	8	8	8	10	10	10	10	10	10	10	10	13	13	13	13	13	13	13	13	13

To Coda 1

To Coda 2

Cm(add9) Gm

not a lone. Take me home, take me home.

ah, oo.)

End Rhy. Fig. 3

10	10	10	8	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)

Cm(add9) Bb Bbsus4 Bb Bbadd9

2. When we en - vi - sion a lack of di - vi - sion and the plan - et does an - oth - er rev - o - lu - tion.

Cm(add9) Bb Bbsus4 Bb Bbadd9

The day I blew on ya, you said I grew on ya. Turns out that we are all the one so - lu - tion. Go!

Trumpet Solo

Cm7

Gtrs. 1 & 2

w/ slight dist.

Ha, ha!

dist. off

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

Cm(add9)

Bb

Bbsus4

Bb

Bbadd9

3. I'm com - in' at you. _ Well, year of the cat, too, _ and I like the sound of your ar - tic - u - la - tions.

B \flat B \flat B \flat F *Sya* E \flat

10 13 (13) 11 12 13 0 15 (15) 15 15 15 13-15 15-13 15

6 6 6 X X 6 6 6 X X 10 10 10 X X 8 8 8 X X 8 8 8 X X
 7 7 7 X X 7 8 8 7 X X 8 10 10 X X 8 8 8 X X 8 8 8 X X
 8 8 8 X X 8 8 8 X X 8 8 8 X X 6 6 6 X X 6 6 6 X X

Db

6

Verse

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2: w/ Rhy. Fig. 1A (2 times)

Cm(add9)

Bb

Bbsus4

Bb

Bbadd9

4. I wan - na lean on __ ya, get Jan and Dean on __ ya. It's time to sway a lit - tle mass per - cep - tion.

loco

mp

12 10 13 12

D.S. al Coda 2

Gtr. 1: w/ Rhy. Fig. 2

Cm(add9)

Bb

Bbsus4

Bb

Bbadd9

I like you cheek - y, __ well, so Mo - zam - bique - y __ and I think the world could use a clear con - nec - tion.

12 12 10 12

Coda 2

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3

F6

Gm

F6

Gm

This I __ know, _ yeah, this I __ know. ____ Take me __ home, __ well, _ take me __ home. ____

(Take me __ home, __ well. ____)

Bb

Bbsus4

Bb

Cm(add9)

Gm

This I __ know, _ we're not a - lone. ____ Take me __ home, _ take me __ home. _

This I __ know, _ whoa, _ ah, oo.)

Outro

Cm



Did I let — you know?

Gtr. 1



w/ slight dist.

13 X X 13 13 X X 13 13 X X 13 13 X X 13 13 X X 13 13 X X 13 13 X X 13 13

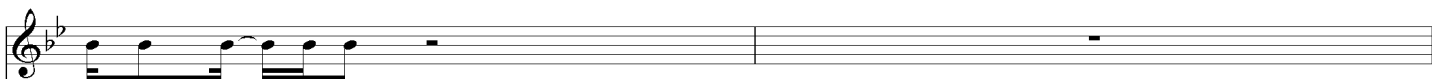
Gtr. 2



w/ slight dist.

8 8 8 X X 8 8 X X 10 10 X X 8 8 X X 8 8 X X 8 8 X X 10 10 X X 8 8 X X 8 8

Bb



Would you like — to go?



X X 10 10 X X 10 10 X X 10 10 X X 10 10 X X 10 10 X X 10 10 X X 10 10 X X 10 10



X X 10 10 X X 8 8 X X 10 10 X X 8 8 X X 10 10 X X 8 8 X X 10 10 X X 8 8

[illegible]

X	X	8	8	X	X	8	8	X	X	10	10	X	X	8	8	X	X	8	8	X	X	10	10	X	X	8	8	X	X	8	8
---	---	---	---	---	---	---	---	---	---	----	----	---	---	---	---	---	---	---	---	---	---	----	----	---	---	---	---	---	---	---	---

would you like — to go? ————— Uh,

X	X	10	10	X	X	10	10	X	X	10	10	X	X	10	10	X	X	10	10	X	X	10	10	X	X	10	10	X	X	10	10
---	---	----	----	---	---	----	----	---	---	----	----	---	---	----	----	---	---	----	----	---	---	----	----	---	---	----	----	---	---	----	----

X	X			X	X	8	8			X	X	8	8			X	X	8	8			X	X	8	8		
		10	10					X	X	10	10					X	X	10	10			X	X	10	10		

Cm

Bb

did I let ___ you know? And would you like ___ to go? _____

Free time

Cm(add9)

Hell. _____

Gtr. 2

dist. off w/ slapback delay

T

10 8 8 11 8 10 8 11

X X 10 10 X X 8 8 X X 10 10

Gtr. 1

dist. off T

10 8 8 10 8 10 8 10

X X 10 10 X X 10 10 X X 10 10

dist. off T

10 8 8 10 8 10 8 10

X X 10 10 X X 10 10 X X 10 10

pp
w/ heavy reverb

10 8 8 10 8 10 8 11

(10)
(8)
(8)
(10)
(8)

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Am

1. Jun - ior pimps at _____ old ca - fé, _____ got to

Gtr. 2 Rhy. Fig. 2

chase those girls a - round. _____ West - bound, drunk with

Bb Am

lots to say, _____ but he nev - er makes _____ a sound. _____

End Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 2

Hus - tlers get what _____ they de - serve, _____ but it's al - ways half the gate. _____

Bb

Am

Good things come to _____ those who wait, _____ like an ex - pi - ra - tion date. _____

Chorus

Am^{open}

G

Rhy. Fig. 3

*Gtrs.
1 & 2

See you a - round, _ I'll see you a - round. _ I'll play all night, can't _ get up - tight. I'll _

Gtr. 3
(dist.)

Riff A

mf

9 9 9 9 | 9 9 7 5 7 (7) | 7 5 4 | 4 4 4 2

*Composite arrangement

Em

Dm

lead all _ your _ mind games a - stray. (Stray.) Well, I'll

5 5 7 5 4 | 4 1/2 (4) 2 | 2 2 2 | 2 2 2 2 2

Am^{open}

G

see you a - round, _ I'll see you a - round. _ I'll play all night, can't _ get up - tight. See _

9 9 9 9 | 9 9 7 5 7 (7) | 7 5 4 | 4 4 4 2

To Coda

Em Dm F End Rhy. Fig. 3

you, so long, good - bye, hoo - ray. Oh!

(Ray.)

End Riff A

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2: w/ Rhy. Fig. 2

Am

Oh, hey, hey!

Gtr. 3

Bb Am

Verse

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2: w/ Rhy. Fig. 2

Am

2. Curb your tongue, oh, _____ scal - ly - wag, _____ be - cause you've

The first system of the verse features a vocal line in 4/4 time. The lyrics are "2. Curb your tongue, oh, _____ scal - ly - wag, _____ be - cause you've". The guitar line includes rhythmic figures (wavy lines) and fret numbers (15, 15, 13, 14, 12, 12, 12, 14). The bass line also includes fret numbers (15, 15, 13, 14, 12, 12, 12, 14).

got no flag to wave. _____ Save your breath for the

The second system of the verse continues the vocal line with the lyrics "got no flag to wave. _____ Save your breath for the". The guitar line includes rhythmic figures and fret numbers (15, 13, 14, 12, 12, 12, 14). The bass line also includes fret numbers (15, 13, 14, 12, 12, 12, 14).

black and white. _____ Ev - 'ry dog will have _____ his day. _____

The third system of the verse continues the vocal line with the lyrics "black and white. _____ Ev - 'ry dog will have _____ his day. _____". The guitar line includes rhythmic figures and fret numbers (15, 13, 14, 12, 12, 12, 14). The bass line also includes fret numbers (15, 13, 14, 12, 12, 12, 14).

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Gtr. 3: w/ Riff A

Am

G

See you a - round, _____ I'll see you a - round. _____ I'll play all night, can't _____ get up - tight. I'll _____

The first system of the chorus features a vocal line in 4/4 time. The lyrics are "See you a - round, _____ I'll see you a - round. _____ I'll play all night, can't _____ get up - tight. I'll _____". The guitar line includes rhythmic figures and fret numbers (15, 13, 14, 12, 12, 12, 14). The bass line also includes fret numbers (15, 13, 14, 12, 12, 12, 14).

Em Dm

lead all your mind games a - stray, yeah. Well, I'll
(Stray.)

Am G

see you a - round, I'll see you a - round. I'll play all night, can't get up - tight see

Em Dm F

you, so long, good - bye, hoo - ray. Well, I'll
(Ray.)

G^m G^{#7}

Gtrs. 1 & 2

see you a - round, I'll see you a - round.
(See you a - round. I'll see see you a - round.)

Gtr. 3

see you a - round, I'll see you a - round.
(See you a - round. I'll see see you a - round.)

Bass Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 3 tacet

Am Bb

Oh.

Am

Oo!

B \flat

Ah.

Gtr. 3

mf
w/ amp tremolo

17 (17) 1/2

*Vol. swell

Am

Ah. Ah.

mf
w/ amp tremolo

17 (17)

Interlude
Bm(add9)

(Ah, oo. (Ah,

Gtr. 2

mf
w/ clean tone

9 7 7 9

Gtr. 3

loco
mf
w/ clean tone

9 7 7 9

C#m(add9)

Yeah. Ah,

This musical score for C#m(add9) consists of three systems. The first system features a vocal line with a half note C#4, a quarter note E4, and a half note G#4, followed by a rest and a quarter note A4. The guitar part plays a C#m(add9) barre on the 11th fret, with a downward arrow indicating the fretting hand. The second system shows a similar vocal line with a half note C#4, a quarter note E4, and a half note G#4, followed by a rest and a quarter note A4. The guitar part plays a C#m(add9) barre on the 11th fret, with a downward arrow indicating the fretting hand. The third system shows a similar vocal line with a half note C#4, a quarter note E4, and a half note G#4, followed by a rest and a quarter note A4. The guitar part plays a C#m(add9) barre on the 11th fret, with a downward arrow indicating the fretting hand.

Bm(add9)

hey. Ah, oo.) Ah,

This musical score for Bm(add9) consists of three systems. The first system features a vocal line with a half note B3, a quarter note D4, and a half note F#4, followed by a rest and a quarter note G4. The guitar part plays a Bm(add9) barre on the 9th fret, with a downward arrow indicating the fretting hand. The second system shows a similar vocal line with a half note B3, a quarter note D4, and a half note F#4, followed by a rest and a quarter note G4. The guitar part plays a Bm(add9) barre on the 9th fret, with a downward arrow indicating the fretting hand. The third system shows a similar vocal line with a half note B3, a quarter note D4, and a half note F#4, followed by a rest and a quarter note G4. The guitar part plays a Bm(add9) barre on the 9th fret, with a downward arrow indicating the fretting hand.

C#m(add9)

hey. _____

I'll

amp tremolo off

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole note chord, followed by a half note, and then a whole note. The middle staff is a guitar line in treble clef, featuring a series of chords and a tremolo effect. The bottom staff is a bass line in bass clef, showing fret numbers (11, 9, 11) and a tremolo effect. The lyrics "hey." and "I'll" are aligned with the vocal line. The instruction "amp tremolo off" is placed below the guitar line.

Coda

Dm F Am^{open}

ray. _____
(Ray.) _____

Well, I'll see you a - round, _ I'll see you a - round. _ I'll

The Coda section consists of three staves. The top staff is a guitar line in treble clef, showing chords Dm, F, and Am^{open}. The middle staff is a vocal line in treble clef, with lyrics "Well, I'll see you a - round, _ I'll see you a - round. _ I'll". The bottom staff is a bass line in bass clef, showing fret numbers (7, 4, 5, 5, 7, 1, 5, 7, 5, 5, 7, 7) and a tremolo effect. The lyrics "ray." and "(Ray.)" are aligned with the vocal line.

C F°7 Em

see you a - round, _ I'll see you a - round. _ I'll see you a - round, _ good - bye and _ hoo -

1

(7) 5 4 4 4 0 5 7 5 4 1/2 4

Dm F G^{III} G#°7

ray. _ Well, I'll see you a - round, _ I'll see you a-round. No, no, no,

(Ray.) _

(Ah. _ See you a - round, _ I'll see you a - round, _ ah.) _

7 7 5 7 5 5 7 5 7 7 7 7 7 7 7

Outro-Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Rhy. Fig. 1A (1 3/4 times)

Am

no. _____ Oh, oh.

let ring-----

let ring-----

Bb Am

Boo - boo.

let ring-----

let ring-----

let ring-----

let ring-----

let ring-----

let ring-----

let ring-----

let ring-----

let ring-----

B \flat

Ah. _____

Am

sva - - - - - *loco* *sva* - - - - - *loco* *sva* - - - - - *loco* *sva* - - - - -

Gtr. 3 *sva* - - - - - N.C.

Gtr. 2

Gr. 2: w/ Rhy. Fig. 2

E E7 E Bm Bm(add4) D5 Dsus2 Dsus4 A Asus2 A Asus2

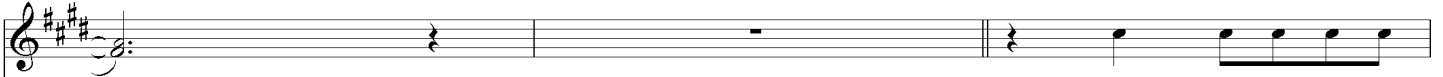


A, young lov - ers keep it pump-in' in the streets of L. A. _____

Verse

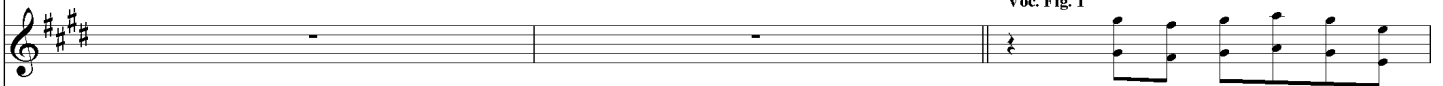
Gr. 1: w/ Rhy. Fig. 1 (2 times)

F# F#sus4 F# C#m C#mb6 C#5

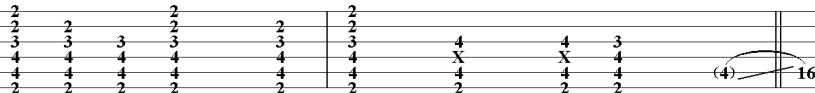


2. Short strok - in' does - n't

Voc. Fig. 1



(Ba, bo, ba, be, ba, bo,



Gr. 2 tacet

F#m F#sus2 F#5 C#m C#mb6 C#5 F#m F#sus2



fly, bet - ter to go for broke. What you smok - in', Ma - ry Jane, and does it make you choke?

End Voc. Fig. 1



ba, ba, bo, ba, be, ba, ba, bo. Ba, bo, ba, be, ba, bo, ba, ba, bo, ba, ba.)

Bkgd. Voc.: w/ Voc. Fig. 1

C#m C#mb6 C#5 F#m F#sus2 F#5 C#m C#mb6 C#5 F#m F#sus2



Jump-in' the fence, rid-in' the rails. A, can you take a joke? I'll be yours to-day, liv-in' the dream with a cap-i - tal K.

Pre-Chorus

Gr. 2: w/ Rhy. Fig. 2 (1 1/2 times)

E E7 E Bm Bm(add4) D5 Dsus2 Dsus4 A



Start jump - in' 'cause we got some - thin' to say. _____

Asus2 A Asus2 E E7 E Bm Bm(add4) D5



A, young lov - ers keep it pump - in' in the streets of L. A. _____

F# C#m F#m

time to play some mu - si - cal chairs. — Dirt - y laun - dry, what a quan - d'ry. Ask her if she cares.

9 10 11 X X X 9 X 9 X 9 X 9 X 10 X 9 X 9 X 10 X 11 X 11 X 11 X 11 X

C#m F#m F#sus2 F#m F#sus2

I'll be yours and more, bet - ter than ev - er like nev - er be - fore.

9 X 9 X 9 X 9 X 9 9 9 9 9 9 9 9 X X X 9 X 9 X 9 X 9 X 10 10 10 10 10 10 10 10 9 X X X 11 11 11 11 11 11 11 11 11 X X X 11 11 11 11 11 11 11 11 11 X X X

Pre-Chorus

Gtr. 2: w/ Rhy. Fig. 2 (1 1/2 times)
Gtr. 3: tacet

E E7 E Bm Bm(add4) D5 Dsus2 Dsus4 A

Start jump - in' 'cause we got some - thin' to say. —

Asus2 A Asus2 E E7 E Bm Bm(add4) D5

A, young lov - ers keep it pump - in' in the streets of L...

D.S. al Coda

⊕ Coda

Verse

Bkgd. Voc.: w/ Voc. Fig. 1 (4 times)
Gtr. 1: w/ Rhy. Fig. 1 (4 times)

C#m7 F#m F#sus2 F#m

4. Sweet talk - in' as I'm walk - in' thru your part of town.

Rhy. Fig. 4 End Rhy. Fig. 4

pp

**cresc. poco a poco*

*Gradually get louder over the next 14 meas.

Gtr. 2: w/ Rhy. Fig. 4 (6 times)

C#m7 F#m F#sus2 F#m C#m7

Nev - er a - gain will John - ny C., a Love Su - preme be found. Is it ev - er meant to

F#m F#sus2 F#m C#m7 F#m F#sus2 F#m

be and is it so pro - found? Is it you and me, a bil - li - on to one, make his - to - ry,

C#m7 F#m F#sus2 F#m C#m7

his - to - ry. _____ Said, yeah. Oh, yeah.

F#m F#sus2 F#m C#m7 F#m F#sus2 F#m

Said, yeah, oh, yeah. _____ I said, ma,

C#m7 F#m

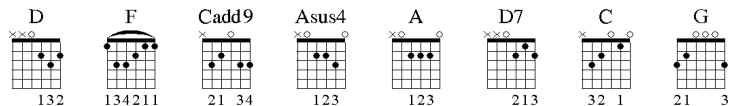
yeah, oh, yeah. _____

Gtr. 2

from Red Hot Chili Peppers - *I'm With You*

Police Station

Words and Music by Anthony Kiedis, Flea, Chad Smith and Josh Klinghoffer



Intro

Moderately ♩ = 84

(Reverse gtr. effects) 4 sec. *Em(add9) Cmaj7/G

Gtr. 1 (elec.)

mf
w/ clean tone
let ring-----

Gtr. 2 (acous.)

mf
let ring-----

TAB

*Chord symbols reflect overall harmony.

D7/F# G Fmaj7

let ring-----

**T

**T = Thumb on 6th string

let ring-----

***T

***T = Thumb on 6th string

Gtr. 1

let ring-----| let ring-----|

3 0 0 0 2 3

0 0 2 2 3 3

0 0 2 2 2 2

0 0 2 2 2 2

1/2 1/2 1/2

4 0 4 0 4 0

Am

I guess you did - n't see it com - ing, some-one's got used to slum - ming.

Gtr. 1

[illegible]

G Gmaj7

Dream-in' of the gold - en years, _____ I see you had to change ca - reers. _____ Far -

let ring

10 8 10 8 7 10 7 7 10 7 7 0

0 0 0 0 0 0 0 0 0 0 0 0

10 10 10 10 10 10 10 10 10 10 10 10

3 3 3 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3

Am

a - way, — but we both know _ it's some - where. 2. I

End Rhy. Fig. 2

Verse

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

G C/G Em

saw you on the back _ page of — some free press yes - ter - day. — The

Voc. Fig. 1

End Voc. Fig. 1

(Mm.)

let ring — — — — — let ring — — — — — 1/2 1/2 1/2

Bkgd. Voc.: w/ Voc. Fig. 1

G C/G Em

drift - wood in your eyes _ said noth - ing short _ of love for pay. —

let ring — — — — — let ring — — — — — let ring — — — — — 1/2 1/2 1/2

G

Am

^{*}D

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Chorus

F Cadd9 Asus4

*Gtrs. 2 & 3

f

Down home coun - try, I _____ rest my face on your _____

(Down _____ home, your

*Gtr. 3 (elec.) w/ dist.

A F

bed. Well, I've got you ten times _____ o - ver, I'll _____

bed. Ten o -

Cadd9 Asus4 A

_____ chase you down _____ till you're _____ dead. 3. I

ver, you're dead.)

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 3 tacet
G

[illegible]

7

G Gmaj7

Some-one ought - a sit - u - ate her, find a way to ed - u - cate her. All

let ring-----

Am

the way. Time to come and find you.

let ring-----

D D7

Gtr. 2

A, you can't hide from me, girl, so nev - er mind what I do.

(Oo, oo.) (Ah.)

Chorus

F

Cadd9

Asus4

Down home coun - try, I _____ rest my face on your _____

(Down _____ home, your

*Gtrs. 1, 2 & 3

f

1	1	1	1	1	1	3	3	3	3	3	3	3	3	3	0	0	0	0	0	0	0
1	1	1	1	1	1	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2
3	3	3	3	3	3	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	0	0	0	0	0	0	0
1	1	1	1	1	1	3	3	3	3	3	3	3	3	3	0	0	0	0	0	0	0

*Composite arrangement

To Coda

A F Cadd9

bed. Well, I met my soul mate _____ coun - try and I _____ left it all _____ for your _____

bed. Down home, _____ your _____ bed, tears are _____ o - ver,

0	0	0	0	0	0	0	0	1	1	1	1	1	1	1	1	1	3	3	3	3	3
2	2	2	2	2	2	2	2	1	1	1	1	1	1	1	1	1	3	3	3	3	3
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	0	0	0	0	0
2	2	2	2	2	2	2	2	3	3	3	3	3	3	3	3	3	2	2	2	2	2
0	0	0	0	0	0	0	0	1	1	1	1	1	1	1	1	1	3	3	3	3	3

Em

7/10 9 7 7 0 10 0 9 7 5 7 5 7

Am

Gtrs. 1 & 2

7/10 9 7 7 0 10 0 9 0 7 5 7 5 7

(Gtr. 2, cont. in slashes)

Gtr. 4 (elec.)

mf
w/ slight dist.
& chorus

C

D

Gtr. 2

4. I

Gtr. 1

7/10 10 10 10 10/12 12 12 12 12 5 4 5 7 4

Gtr. 4

(5) 4 5 4/5 4 5 4 7 5 4 7 5 4 7 5 3 2 5 (5) 3 2 3 5 2 3

(cont. in slashes)

Verse

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

Bkgd. Voc.: w/ Voc. Fig. 2

Gtr. 4 tacet

Em

G

Gtr. 4

Bkgd. Voc.: w/ Voc. Fig. 2

Em

The musical score is presented on a grand staff. The top staff is for the vocal melody, starting with a G major chord and a C major chord, and ending with an E minor chord. The lyrics are: "You were get - tin' mar - ried ___ and ___ it felt ___ so ver - y strange. _". The middle staff is for the background vocal accompaniment, featuring a melodic line with triplets and a bass line with triplets. The bottom staff is for the guitar accompaniment, showing a complex rhythmic pattern with triplets and sixteenth notes. The guitar part includes a melodic line with triplets and a bass line with triplets. The lyrics "let ring-----" are written below the guitar part.

let ring-----

let ring-----

Gtr. 2: w/ Rhy. Fig. 2

Am

I guess I did - n't see it com - ing, _____ a, now I guess it's me who's bum - ming.

(Whoa, _

Gtr. 1

[illegible]

13

Gtrs. 1 & 2: w/ Riff A (3 times)

Am

Em

Gtr. 5 (elec.)

mf
w/ dist. & ambient delay

grad. release

grad. release

1

1 1/2

7

(7)

7

(7)

5 7

Am

Em

grad. bend

1/2

1/2

1 1/2

(7)

9 (9)

9 (9)

9/12\10\9 9

(9)\7 7 9 7

(7) 5

Am

Em

1

7

(7)

5 7

(7) 10 10

(10) 7

7

Gtr. 5

fdbk.

string noise
*w/ delay

Pitch: B

*Set for 333 ms
w/ infinite repeats.

(7)

7

Gtr. 1

7

5 7 5

5 7

5 7 5

7

from Red Hot Chili Peppers - *I'm With You*

Even You Brutus?

Words and Music by Anthony Kiedis, Flea, Chad Smith and Josh Klinghoffer

Intro

Moderately slow ♩ = 84 (♩ = ♩)

Gtr. 1 (slight dist.)

N.C. *Cm Am Cm

mf
w/ amp vibrato
let ring - - - - - | let ring - - - - - | let ring - - - - -

TAB

17	15	14	12	15	14
16	16	13	13	16	

*Chord symbols reflect overall harmony.

Am Ab Bb B°

let ring - - - - - | let ring - - - - - | let ring - - - - -

TAB

12	13	13	13	13	13	15	15	15	15
13	13	13	13	13	13	15	15	15	15

Verse

Gtr. 1 tacet
Cm

Gm

Bb

1. Spoken: God is good and fate is great. When it feels so strong, it's hard to wait. You nev - er know

Gtr. 3 (dist.)

mf
w/ wah-wah
1 1/2

TAB

13	13	(13)	11	13	11	12	X
----	----	------	----	----	----	----	---

Rhy. Fig. 1

**Gtr. 2

mf

TAB

11	11	11	11	11	11	11	11	10	10	10	10	10	10	10	10
13	13	13	13	13	13	13	13	11	11	11	11	11	11	11	11
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	10

**Piano arr. for gtr.

Cm Gm Bb

how it might un - fold, hearts to break ___ and bod - ies to hold. Time will tell, but it nev - er gets old.

13 1 1 1/2 13 (13) 11 13 11 12 13 X

X X

11 11 11 11 11 11 11 11 10 10 10 10 10 11 10 10
 13 13 13 13 13 13 13 13 11 11 11 11 11 12 11 11
 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 10

F Eb B°

Like I told, _____ you I'm _____ in for the long, long...

10 X X 10 X X 10 X X 10 X X X 8 8 8 7 8 8 8 7 7 16

End Rhy. Fig. 1

8 8 8 8 8 8 8 8 11 11 10
 10 10 10 10 10 10 10 10 11 11 12
 10 10 10 10 10 10 10 10 12 12 10

Verse

Gtr. 2: w/ Rhy. Fig. 1 (1st 4 meas.)

Cm Gm Bb

2. Had to have been one of those things that took place in out - er space. A match made in heav-en, not a scratch on

Gtr. 3

3 13 1 1 1/2 13 11 13 11 12 13 13 13 13 13 11 11 11 11 11 12 12 12 12 12

Cm Gm Bb

her face. An - gels must have smoked _ some dust, sing-ing songs a - bout In God We Trust, some things

X X 13 1 1 1/2 13 11 13 11 12 13 13 13 13 13 11 11 11 11 11 12 X 13 13 13 13 13

F Ab Eb Bb B°7

slide but this is a must. Like I told, _____ you, there's a time for _____ find - ing out.

Gtr. 3

10 X X X X X 10 X X 10 X X X 4 4 8 8 6 9 9 9 9 5 8 X X 7 X 7 7 7 6 8 X 8 7 7 7 7 8 8 8 8 8

Gtr. 2

8 8 8 8 8 8 8 8 9 8 6 9 10 8 8 7 10 10 8 8 8 9

Gtr. 2: w/ Rhy. Fig. 1 (1st 4 meas.)

Cm Gm Bb

too man - y chanc-es for the foot to drop. _ I tried to tell 'em that I found a pearl. _ Well,

8 X X 8 X X 8 X X 8 10 (10) X X X 7 X X 7 X X X 7 8 7 8 10 8 10

F Eb C#7

like I told _____ you, be _____ care - ful what you're ask - ing for. _____

Gtr. 3

Sva 7 loco

P.H.

(10) (10) X X 10 X X 10 X X 10 8 10

8 8 8 8 X 8 8 8 8 8
8 8 8 8 X 9 10 10 10 10
10 8 8 10 9 9 9 9 9

Gtr. 2

Rhy. Fill 1

End Rhy. Fill 1

8 8 8 8 8 8 8 8

10 10 10 10 10 10 10 10

10 10 10 10 10 10 10 10

8 8 8 10

8 8 8 11

8 8 8 10

10

11

10

Cm

got a mess ____ of a bet - ter half. ____

$$f$$
 $\text{let ring} \dashrightarrow$

wah-wah off

let ring-----+ *let ring*-----+

Dm

e - ven

```
let ring-----|
```

3

Cm Gm

you nev - er had my back. (Oo, ah.)

End Riff A1

End Riff A

let ring

Verse

Gtr. 2: w/ Rhy. Fig. 1

Cm Gm Gtr. 4 tacet Bb

4. She was the cut - est thing that I ev - er did see. A drink in her hand, and I don't mean tea. She was with a

(Oo,)

w/ wah-wah

13 13 (13) 11 13 11 12 13 14 12 12

Cm Gm Bb

dude, but I just did-n't care. I had to find out, these mo-ments are rare. And Stev-ie says,

Gtr. 3

let ring-----

X 8 8 X X X 13 13 (13) 11 13 11 12 X X 13 13 13 13 13 13 13 13 13 13

F Eb B°7

"All is fair." Like I told you, there is some-thing for ev-ry-one.

Oo.)

10 10 X X 10 10 X X 8 8 8 9 9 9 8 8 8 7 7 7 0

Verse

Gtr. 2: w/ Rhy. Fig. 1 (1st 5 meas.)

Cm Gm Bb

5. Well, I guess I nev-er told you some things that I real-ly, real-ly want-ed to say. And

(Oh, ah.

X X 8 X 8 X X 8 X X 8 10 (10) 8 7 X 7 X X 7 X X X 8 7 8 10 8 10

Cm Gm Bb
 did I do ev - ry - thing I could do, __ or did the mice just need to play? __ And ____
 Oh, ____ ah. ____
 X 8 X X 8 8 X X 8 10 10 8 7 X 7 X X 7 X X X 7 8 7 8 10 8 10
 (10)

F

Gtr. 2: w/ Rhy. Fill 1

E♭

C°7

like I told _____ you, there's _____ more than meets the eye.

Oh.)

(10) /

8 8 8 10 10 10 0 0

6 6 6 8 8 8 8 20

Chorus

Gtrs. 3 & 4: w/ Riffs A & A1

Hey, sis - ter Bru - tus, I got a mess ____ of a bet - ter half. ____

(Oh, _____ oh. _____)

Gm Dm Gm Dm

Aw! I said, hey, sis - ter Ju - das, e - ven

(Oh, ah. Oh,

Cm Gm

you nev - er had my back. _____

oh.) _____

Oh, _____ ah.) _____

Bridge

Cm Am Cm

Gtr. 1

let ring----- let ring-----

15 16 17 12 13 14 15 16 17 15

Am Ab Bb B°

let ring----- let ring----- let ring-----

12 13 14 X 13 13 14 13 8 8 9 8 9 8 10 11 10 11 10 12 10

Verse

Gtr. 1 tacet
Gtr. 2: w/ Rhy. Fig. 1 (1st 5 meas.)

Cm Gm Bb

6. I'm not try-in' to point fin-gers at you _____ and I'm not try-in' to lay an - y blame. _____

Gtr. 3

w/ wah-wah

8 8 8 3 3 3 3 3

X X X 8 X X 8 X X 8 X X 8 X X 3 X X 3 X X 3 X X 3 X

Cm Gm Bb

But when it comes to the pun - ish - ment, — girl, you know how to bring the pain. —

X $\frac{8}{8}$ X X $\frac{8}{8}$ X X 8 X X 8 X X 8 X X 8 X X

$\frac{3}{3}$ X X $\frac{3}{3}$ X X $\frac{3}{3}$ X X $\frac{3}{3}$ X X $\frac{3}{3}$

1

F Eb F#o7

Like I told — you, I'd — do it all a - gain.

(Oh.) — (Ah.) —

let ring — — — — —

X X X $\frac{1}{2}$ X X X $\frac{1}{2}$ $\frac{1}{2}$ X X $\frac{1}{2}$ 3 10

$\frac{8}{8}$ $\frac{8}{8}$ 10 10 $\frac{8}{8}$ $\frac{8}{8}$ 0 4 5 4 5 10

Chorus

Gtrs. 3 & 4: w/ Riffs A & A1 (1 7/8 times)

Gm Dm Cm

Hey, sis - ter Bru - tus, I got a mess of a bet - ter half. —

(Oh, — — — — — oh. — — — — —)

Gm Dm Gm Dm

Aw! I said, hey, sis - ter Ju - das, e - ven

(Oh, — — — — — ah. — — — — —)

Cm Gm Dm Gm

you nev - er had my back. Come on! Hey, sis - ter Bru -

oh. Oh, ah. Oh. oh.

Dm Cm Gm Dm

- tus, there's a fu - ry to the wom - an's wrath. Aw!

Oh, ah.)

Gm Dm Cm

Hey, sis - ter Ju - das, e - ven you nev - er had my back. _

Ooh.)

Gm N.C.

Gtr. 4

10 11 12

*Pick behind the nut.

Gtr. 3

Cm/Bb

Am7b5

had I known _ all that _ I do _ now, I'm guess - ing we're thru, _ now.
(Guess - ing we're thru, _ now.) _

let ring----- let ring----- let ring-----

8 8 8 8 8 4 5 4 3

7 7 7 7 6 6 6 6 5

let ring----- let ring----- let ring-----

8 8 8 8 8 4 5 4 6 4 6 4 4 3

(7) 7 7 7 6 6 6 6 5 5

Abmaj7

Eb

*D°7/G

G7

Re - ced - ing in - to the for - est, I _ will lay a - round in wait, _

let ring----- let ring-----

4 4 8 8 8 6 6 6 6 6 9 10

4 4 6 6 8 10 8 10 5 6 6 5 10

string noise

let ring-----

4 X 5 X 8 8 6 8 10 8 10 5 6 4 6 12 10 12 10

*Bass plays G.

Chorus
Ab

Eb

Meet me at the cor - ner, well, I,

let ring - - - - - let ring - - - - -

4 4 6 5 8 8 8 8 6 6 6

let ring - - - - - let ring - - - - -

T - - - - - T - - - - -

4 4 4 8 8 8 8 8 6 6 6

Bb

B°7

Half-time feel

Cm

Cm/B

tell me what to do 'cause I'm messed up on you and

Voc. Fig. 1

(Oo.)

End Voc. Fig. 1

w/ pick & fingers -

let ring - - - - - let ring - - - - - let ring - - - - -

6 7 6 8 8 8 8 8 7 8 8 8 8 7

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

T - - - - - T - - - - - T - - - - - T - - - - -

6 6 8 8 8 8 7 8 7 6 8 8 8 7 3 8 8 8 7

Cm/Bb

Am7b5

had I know all that I do now, I'm guess - ing we're thru, now.
(Guess - ing we're thru, now.)

let ring----- | let ring----- |

T T T

8 8 8 8 5 4 5 4 6 6 4 3

(7) 7 7 6 6 6 6 5 5 5 5

let ring----- | let ring----- | let ring----- |

T T T

8 8 8 8 8 8 8 8 4 6 3

(7) 7 7 6 6 6 6 5 5 5 5

Ab

Eb

D°7/G

G7

Re - ced - ing in - to the for - est, I will lay a - round in wait,

let ring----- | let ring----- |

T

4 X 4 4 8 8 8 8 4 6 6 4 3 5

4 4 6 6 6 6 8 10 8 10 5 6 6 6 4 3 5

let ring----- | let ring----- |

T

4 8 8 8 8 8 6 6 8 10 8 10 6 6 6 12 10 12 10

4 6 6 6 6 6 6 6 6 6 5 5 5 5 5 5

Cm

and I'll wait for you. Female: I

let ring-----

let ring-----

T T

(5) 5 6 7 8 8 8 10 10 8 10 8 10 10 0

let ring-----

let ring-----

(12) 12 12 12 10 10 10 10 10 11 3 3 5 5 4 5 3 5 5 4 5 5 4 5 0

Bridge

Gtr. 1 tacet

*Em

Gtr. 3
(elec.)

mf

w/ clean tone

Cmaj7

feel so bad, I thought you'd wan-na know. I

(Ooh, _____)

Gtr. 2

0 0 0 0 2 2 2 0 0 0 0 0 2 2 2 3 0 0 0 0 2 2 3

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Em Cmaj7

feel so bad, I thought you'd wan-na know. Some-thing I wan-na

Gtr. 1

let ring

Gtr. 2

Am Fm

show, I thought you ought to know.

Ooh,

let ring

Gtr. 2

Verse

Gtr. 2 tacet

E^bsus2

D^b/A^b

Cm

ooh.) _____

3. Please don't say you want _____

Gtr. 1

T-----|

Gtr. 3 tacet

E^b

Cm

D^o7

E^b

to keep in touch out there. _____

let ring--|

let ring-----|

T

Cm

D^o7

E^b

To see you on the cor - ner, _____

(Ooh. _____)

Ooh. _____

Gtr. 1

T

let ring-----|

let ring-----|

Fm G7 Cm Chorus Ab Eb

Well, that, I just can't bear. Ah, meet me at the cor -

Ooh.)

Gtr. 2

let ring-----| let ring-----| T let ring-----|

9 10 10 6 7 8 8 10 10 10 6 6 5 4 4 5 8 8 8 6

Gtr. 1

T T T let ring-----|

8 9 10 10 8 7 8 10 8 8 8 8 10 8 X X 4 5 6 8 8 8 6

Bkgd. Voc.: w/ Voc. Fig. 1

Bb B°7

- ner and, oh, tell me what to do 'cause I'm messed up

let ring-----| let ring-----| let ring-----| let ring-----|

T-----|

(8) 6 6 8 8 6 6 6 6 7 6 8 7 7 7 7 8

let ring-----| let ring-----| let ring-----|

(8) 8 8 6 8 6 6 7 6 7 7 7 7 8

Half-time feel

Cm Cm/B Cm/Bb Am7b5
 — on — you — and had I known — all that — I do — now, I'm
 let ring ————— | let ring ————— |
 8 8 8 6 4 8 9 8 8
 8 8 7 7 7 7 7 6 6 6 6 5
 let ring ————— | let ring ————— | let ring ————— | let ring ————— |
 T T 8 8 8 9 8 8 8
 (8) 6 8 8 7 7 7 6 6 6 6 5

End half-time feel

guess - ing we're thru, — now. Re - ced - ing in - to the for - est, I — will
(Guess - ing we're thru, — now.)

lay a - round in wait. _____

let ring-----|

let ring-----|

let ring-----|

let ring-----|

Bridge

Eb/Bb

Bb

Db/Ab

Ab

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 4
(acous.)*mp*

Hey, _____ and I turn, _____ I turn my head _ when I thought _ I saw _____ a sign _

let ring-----|

let ring-----|

Eb
Bb
Db

— from the gods, — a sign from the gods — that you —

let ring -----|

let ring -----|

Ab
Eb
Bb

— weren't meant — to be mine — and it's fine. —

let ring -----|

let ring -----|

E♭ B♭ D♭

When it's gone, I live and I learn and I lose

let ring-----let ring-----let ring-----let ring-----

11 11 12 11 12 10 11 10 11 10 7 10 9 9 9 11 9 9 8

let ring-----

8 8 8 8 8 8 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

8 8 8 8 8 8 7 7 7 7 7 7 6 6 6 6 6 6 6 6 6 6

6 6 6 8 8 8 8 8 8 8 8 8 6 6 6 6 6 6 6 6 6 6

A♭ E♭ B♭

and I win. But it's bet-ter than ev-er, when-ev-er I'm in.

let ring-----let ring-----let ring-----

(8) 9 8 9 8 9 8 12 11 12 11 12 11 11 10 11 10 6

let ring-----

4 4 4 4 4 4 8 8 8 8 8 8 6 6 6 6 6 6 6 6 6 6

5 5 5 5 5 5 8 8 8 8 8 8 7 7 7 7 7 7 7 7 7 7

6 6 6 6 6 6 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

Db Ab

Thank you, girl, _____ for ev - 'ry - where _____ that we've

let ring ----- | let ring ----- |

10 9 10 9 11 9 9 8 | 9 8 8 9 8 9 8

6 6 6 6 6 6 6 4 | 4

6 6 6 6 6 6 6 6 | 5 6

4

Eb/Bb

Gtr. 4

been. _____

1

9 1 9 9 9 9

8 8 8 6

Outro
Eb/Bb Bb Db/Ab

let ring ----- 1

Ab Eb/Bb Db/Ab

rit.

rit.

rit.

Free time
Cm

w/ bar

string noise

string noise

string noise

from Red Hot Chili Peppers - *I'm With You*

Dance, Dance, Dance

Words and Music by Anthony Kiedis, Flea, Chad Smith and Josh Klinghoffer

Intro

Moderately ♩ = 111

N.C.
Riff A

End Riff A

Gtr. 1 (elec.)

mf
w/ clean tone & heavy reverb

1/2 1/4 (19) 17 15 19 1/2 1/4 (19) 17 15

T
A
B

Gtr. 1: w/ Riff A

*D5 E5 D5 E5

Gtr. 2 (elec.)

***p* < *mf*
w/ clean tone & chorus

17

*Chord symbols implied by bass, next 12 meas.

**Vol. swell

D5 E5 D5 E5

Gtr. 2

mp *mf*

(17) 17 11 9 12 14

Gtr. 1

12 11 10 12 11 9 7 4

Verse

D5

E5

1. You got yours — and I got mine. — She got his — and she got shine. —

11

2

Gtr. 2 tacet

D5

E5

Un - der moon — and o - ver - seas, — she got those — and we got these. —

Gtr. 1

pp *mf*

19 1/2 19 1/4 (19) 17 15

Chorus

Gtr. 1: w/ Riff A (3 3/4 times)

**D5

E7(no3rd)

Dance, dance, dance, dance, all night long, — yes, all night long. —

*Gtr. 2 Riff B End Riff B

let ring —

5 0 5 0 0 5 0 2 0 2 2 0 2

*Two gtrs. arr. for one.

**Chord symbols reflect overall harmony.

§ Bridge

*Composite arrangement

To Coda 

Acus4 A

4

Verse

Gtr. 2: w/ Riff B (2 times)

D5

E7(no3rd)

2. They got this ___ and we got that. ___ He got his ___ and she got fat. ___

Gtr. 1

19 1/2 19 (19) 17 15

D5

E7(no3rd)

You got mine ___ and I got yours. ___ I got love, ___ but you got more. ___

Gtr. 1

19 1/2 19 (19) 17 15

Chorus

D5

E7(no3rd)

Dance, dance, dance, dance, all night long, ___ yes, all night long. ___

Voc. Fig. 2

End Voc. Fig. 2

Spoken:

(Dance, dance, dance, dance.)

Gtr. 1

19 1/2 19 (19) 17 15

Riff D

Gtr. 2

let ring

0 0 0 2 1/2 (2) 0 0 2 1/2 (2) 0 2 2 0 0 2

Bkgd. Voc.: w/ Voc. Fig. 1

Asus4 A

Asus4 A

Gmaj7

D5

Dsus2

Bkgd. Voc.: w/ Voc. Fig. 1

Asus4 A

Gmaj7

D5

*Gtr. 4 (elec.)

mp

w/ slight dist.
steady gliss.

*Two gtrs. arr. for one.

Gtr. 2

[illegible]

Interlude

Gtr. 2 tacet

Bm

Em9

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 4

mf

Riff E

Gtr. 5 (elec.)

End Riff E

mf
w/ slight dist.

7

Gtr. 4: w/ Rhy. Fig. 2 (2 times)
Gtr. 5: w/ Riff E (3 times)

Bm Em9 Bm Em9

Sung: I got a fun-ny one. Spoken: I got an-oth-er one. Sung: Whoa. — Spoken: I got a sec-ond one.

Bm Em9

Gtr. 4

Verse

Gtr. 4 tacet
D5

E5

3. You got yours — and I got mine. — He got his — and she got shine. —

Gtr. 2: w/ Riff B
D5

E7(no3rd)

We got off — and she got high. — Some got hot — and they got by. —

Gtr. 6 (elec.)

mf
*w/ heavy reverb, delay & envelope filter

5 5

*Delay set to produce 14 repeats per meas.

Chorus

Bkgd. Voc.: w/ Voc. Fig. 2 (2 times)
Gtr. 1: w/ Riff A (2 times)
Gtr. 2: w/ Riff D
Gtr. 6 tacet

D5 E7(no3rd)

Dance, dance, dance, dance, all night long. — yes, all night long. —

D5 E7(no3rd)

Dance, dance, dance, dance, we got strong. — yes, we got strong. — Uh,

D5 E7(no3rd)

say _____ hel - lo. _____ It's safe _____

Gtr. 2

let ring -

5 3 5 3 2 0 2 0

/ 5 5 \ 2 2

D5 E7(no3rd)

_____ to go. _____

let ring -

5 3 5 3 2 0 2 0

/ 5 5 \ 2 2

Outro-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

1st time, Gtr. 1: w/ Riff A (3 times)

D5 E7(no3rd)

Dance, dance, dance, dance, all night long, yes, all night long, _____

let ring -

5 3 5 3 2 0 2 0

0 0 0 \ 2 2

D5 E7(no3rd)

Dance, dance, dance, dance, we got strong, yes, we got strong. The,

let ring -

5 3 5 3 2 0 2 0

0 0 0 \ 2 2

D5 E7(no3rd) D5 E7(no3rd)

light _____ is right. _____ Let's play _____ to - night. _____ Let's make _____

let ring -

5 3 2 0 5 3 2 0

5 2 5 2

D5 E7(no3rd) D5 E7(no3rd)

_____ the rise. _____ The sun, _____ the prize. _____ Let's

let ring -

5 3 2 0 5 3 2 0

0 2 0 2

D5 E7(no3rd) D5

play. _____ Uh, let's _____ play.

Gtr. 1

19 $\frac{1}{2}$ 19 17 15

Gtr. 2

let ring -

5 3 2 0 5 3

0 0 2 2 (2) 5 0 0